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A FAMOUS WHISTLER HERE

The famous second portrait, a full length, standing presentment, of the erstwhile barmaid, the late Mrs. Meux, later Lady Meux, wife of the knighted and wealthy London brewer, has recently been purchased by Duveen Bros. for a reported sum of \$200,000 and brought to this city.

The portrait was bought from the heirs of the late Lady Meux. She was a divette at a Brighton music hall, and became noted for her beauty. Even as a divette she had the taste and courage to commission Whistler to paint her portrait in 1880, after his return from Venice, and when he was most unpopular in London, and M. Duret relates that Mrs. Meux and Lady Archibald Campbell, whose portrait, entitled "The Yellow Buskin," is in the Wiltach collection in Phila., were Whistler's only sitters at that time.

"Delighted with her portrait," says the N. Y. "Times," which portrayed her in black velvet against a black background, with a great mantle of white fur thrown about her comely shoulders and huge diamonds on her head and about her throat, a picture described as "The State Portrait," she commissioned a second portrait that turned out far more beautiful than the first and is the one recently brought to America.

"This second portrait shows the woman, whose beauty was of a brunette buxom type, standing, wearing a pink and gray gown made in a fashion to define the opulent lines of her beautiful figure, and a large round hat shadowing the upper part of her handsome face. Mrs. Meux was happy in her courageous choice of a painter. Royalty had approved of the first portrait, and the second surpassed it. Mr. May, who made pastel sketches from the two portraits, indicates, however, that she was made to work for her happiness. 'In view of the number of sittings Whistler wanted,' he writes, 'and his severe treatment of his models, I think it enormously to the credit of Lady Meux that she should have continued through two and started on a third portrait, in which she was painted wearing a mantle of Russian sables.'

"There was a story that, being one day not up to the mark, she sent her maid to stand for her, dressed in the sables. This so offended Whistler that promptly the maid's face appeared in place of the mistress's, and if the picture still exists, there it probably remains! It may be true or false, but I certainly heard it at the time.

"The second portrait bore one of the characteristic color titles adopted by Whistler, 'Harmony in Pink and Gray.' The color scheme is one that Whistler apparently particularly loved, as he used it with variations in a number of his finest pictures. It forms a salient contrast to the darker harmonies such as that of the noble Rosa Corder and the 'Yellow Buskin,' and gives the artist opportunities for lovely passages of flower-like color such as occur in the 'Miss Alexander,' the fairest blossom in the whole garden of his art."

THOMAS B. CLARKE RETIRES

On February 1 last, Mr. Thomas B. Clarke withdrew from all participation in the business of The Art House No. 12 E. 41st St., N. Y. City. He will not cease private collecting, but the old Oriental porcelain business, which he established in 1891, will be operated in the future by Clarence J. Dearden, Charles X. Harris, and A. T. Bay, all of whom have been associated with Mr. Clarke in his collecting for more than twenty years past. The Art House Incorporated at 12 and 14 E. 41st St. will display a wider range of art than its founder ever planned. Mr. Dearden, its president, will manage the department of old porcelain and potteries, and Mr. Charles X. Harris will conduct the assembling of portraits.

Now that Mr. Clarke is no longer identified with business, he will devote his leisure to privately collecting the best obtainable portraits painted by our American artists.

Few have known of the extent of Mr. Clarke's importation from China since 1891, but the great collections of Messrs. William Man, Henry Sampson, Graves, Altman, Havemeyer, Morgan, and Widener were enriched by the selections made by the late Edward Runge, who represented Mr. Clarke in China for nearly twenty-five years.

SARGENT NOT TO MARRY

Information reaches the AMERICAN ART NEWS, from a friend of John S. Sargent, that the rumor, published as such, in the ART NEWS of Jan. 25 last, to the effect that the eminent artist had married Mrs. Charles Huntington in London, is unfounded. The report of the marriage has been generally circulated, and came to the ART NEWS from a reliable source.

BORGLUM GETS WAR CROSS

The colonel of the 158th regiment of French infantry mentioned in a recent order of the regiment, Solon H. Borglum, American citizen, who put himself at the disposal of the regiment as a member of that beautiful institution of the Foyer du Soldat. "He has not ceased," says the order, "for several months to organize Foyers directly back of the first lines and even in bombarded villages, showing in his work the soul of an apostle. He has rendered and continues to render the best of services to the soldiers of the regiment with all his power of organization, his generosity and kindness of heart." The Croix de Guerre is awarded to him.

[Mr. Borglum is the first, and thus far, the only American artist in the service of the allies to receive this distinguished honor.—Ed.]

THAT QUENTIN MATSYS

"One of the most sensational deals of the year was the sale of a Quentin Matsys by Mr. Buttery, the well known picture restorer, for £10,000. The purchaser was a wealthy city man whose name has not been disclosed, for Mr. Joseph Duveen was mistaken in telling the AMERICAN ART NEWS that the picture was bought by 'Mr. Ford of Glasgow.' Mr. Buttery bought the painting, which represents the Virgin with attendant angels, at Christie's last spring for £400. It was cataloged in the sale as a copy after Quentin Matsys, but Dr. Borenius subsequently identified it as an original, and the critics have unanimously accepted his judgment. The picture was reproduced last July in the "Burlington Magazine," with an article by Dr. Borenius.—London Telegraph.

MANSFIELD SELLS WHISTLERS

Mr. Howard Mansfield has sold, through a local print dealer, his noted collection of Whistler prints, etchings and lithographs for a sum estimated to approximate \$500,000. The buyer's name is not given, but is reported to be that of Marshall Field of Chicago. Mr. Mansfield said to a Sun reporter in regard to the price that if \$1,000,000 were given to anyone with which to duplicate the collection it could not be done. The price probably exceeds that obtained for the Ives collection of prints, which sold at auction for almost \$300,000. Neither Mr. Mansfield nor the new owner were men, it is said, likely to haggle long over details in such an affair, and that possibly the 582 prints which make up the collection were roughly estimated at \$1,000 each. This would be a slight valuation on some of the superb rarities which Mr. Mansfield assembled, but it would put the sum total at \$582,000.

"The collection," says the N. Y. Sun very truly, "is probably the finest of Whistler prints in existence. Mr. Freer's collection, which has already been given the nation, may be somewhat more complete, but Mr. Mansfield's is of an extraordinary high level throughout, and many of his examples are of surpassing loveliness and rarity; with the seal of not only Mr. Mansfield's approval on them—for he is an authority—but also that of the great Whistler himself.

"Mr. Mansfield knew the artist intimately, took long journeys with him to his sketching grounds and was assisted in making his selections of prints by Whistler. Two wonderful impressions from the famous plates, 'The Palaces' and the 'Two Doorways' have the words 'Selected for Howard Mansfield' written on the back by Whistler. 'The Beggars,' another great etching, has the same inscription by Whistler, who is known to have said it was the finest impression taken from that particular plate. During many years Mr. Mansfield neglected no opportunities to improve the quality of his collection and was an assiduous buyer at all the great European sales when Whistlers came upon the block.

Few Etchings Missing

The collection numbers 420 etchings from 370 plates, and its completeness may be judged by the fact that the Kennedy catalog lists but 442 etchings. Of lithographs there were 162 from 158 subjects. Mr. Way, Whistler's printer and friend, lists but 166 subjects in his catalog.

Among the prints which are lost to this city, temporarily at least, a few other rarities besides those mentioned should be noted; namely, the dry point portrait of "Astruc," from the Haywood collection, the only one known outside of three public collections; "Fumette's Bent Head," in its first state, from the MacGeorge collection, the only privately owned copy outside of public collections; the "Annie Hayden," also from the MacGeorge collection, signed on the back by Whistler with his famous butterfly signature, an exceedingly rare impression; the "Axenfeld," thought the finest copy; the "Riault," the engraver, of which there are only two prints in first state and only three other impressions known; the celebrated "Weary," considered as the finest of all impressions from the plate; the dry point portraits of F. R. Leyland, the patron that Whistler made famous, and his wife, Mme. Leyland, exceedingly rare, only six impressions known.

Great Rarities on List

Other great rarities are "The Boy" in its third and fifth states, the "Guitar Player," "Scotch Widow," "Lord Wolseley," with a special commendation on the back by Whistler, the "Nocturne," "The Dyer," "Wool Carders," the "Gondola Under the Bridge," the "Venetian Court" (three only known); the "Nora Quinn," the Brussels set, and the even rarer Amsterdam set, the "Pierrot," the "Nocturne Dance House" at Amsterdam, the "Zaandam," "Carpet Menders," the only one known, and the "Sunflowers, rue des Beaux Arts."

Among the lithographs is a figure study. Whistler's first experiment in color, and also the "Red House" and "Yellow House" in color, the "Draped Figure Reclining" and the "Lady and Child," which are perhaps unique.

LIEUT. RALSTON RETURNS

Lieut. William J. Ralston, only son of Mr. Louis Ralston, who was in active service on the western front with the French and American armies for over a year, returned from France this week on the "Adriatic." He was immediately ordered to Camp Meade, near Baltimore, where he will remain until mustered out.



"LA TABAGIE"

("The Tobacco Shop.")

Adriaen Brouwer (18½ in. h. x 14¾ in. w.)

In Lotos Club Exhibit.

Owned by Mr. Michael Friedsam

ITALY DEMANDS STOLEN ART

Italian art works in Austrian museums and galleries should be demanded by Italy in return for what Austrian guns and soldiers have destroyed or stolen in the past four years, according to Major Hugo Ojetti, one of the foremost writers in Italy. Major Ojetti is at present in the redeemed territories helping in the work of making a survey of the damage and thefts done by the Austrians.

From Trieste he reports that four important collections have been stolen; a famous collection of about 200 pieces by Tiepolo and his pupils, presented to the Civic Museum several years ago; from the numismatic section of the same museum a collection of 1,500 coins in gold and silver, two cases of the rarest works from the collection of the works of Petrarch in the Civic Library, and, finally, the most beautiful pieces in the treasury of the Cathedral of San Guisto—that is, two silver-processional crosses from the year 300, and four busts of silver given as relics to the Cathedral by Pope Pius II. All paintings and furniture have been taken from Miramar.

A NEWLY FOUND INNESS

At Copley Gallery, Boston, F. W. Bayley has placed on view an important landscape by George Inness, bought from the painter in 1881, and which now comes for the first time on the market. Mr. Bayley believes that it has never been shown. The painting is 30 in. wide by 40 in. high, and represents a pastoral scene entitled "Calling the Cows." On sloping ground at the edge of a pond stands a farmer, hand upraised sounding the homing cry to the half dozen lazy cows seen in the meadow across the still waters. A twisted tree in the extreme foreground helps throw back the distant mountains. The water is admirably done, and the greens of the turf and meadow are in Inness' usual satisfactory vein. But the real glory of the picture is the expanse of sky, filled with golden mist and glow, little puffs of cloud carrying the eye up to a patch of exquisite greenish blue at the top. In the left middle distance a tree of dark green foliage is silhouetted effectively against the sky, and on and about the gnarled branch of the foreground tree are crows which make emphatic accents against the vaporous sky.

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OLD MASTERS AT LOTOS CLUB

The Art Committee of the Lotos Club, with former Senator William A. Clark as Chairman, Mr. James G. Shepherd as Vice-Chairman, Mr. John Elderkin, the veteran collector and art lover as Secretary, and Messrs. Alexander C. Humphreys, Samuel Untermyer and Burton Mansfield as members—in an exhibition of some 35 old masters loaned by only eight American collectors, held in the Club Gallery from Saturday to Wednesday last, gave their fellow members, and the few hundreds of their guests, fortunate to have cards of admission, not only the finest display of the early Dutch and Flemish masters with two examples of Velasquez and one of Tintoretto, ever given by any American club whether art or social—but the finest of the kind ever given in this country, save only the Hudson-Fulton at the Metropolitan Museum in 1909.

Not only was the display, while comparatively small, made up of examples, with one unfortunate exception—of unusual importance and quality some exceptionally so, but it was a revelation of the wealth of early Dutch, Spanish and Flemish art owned in this country, which this showing only tapped, as it were. The exhibition also brought to the front the names of two collectors, hitherto unknown to the American art world; namely, Mr. Manton Metcalf of Providence, R. I., who loaned the most perfect example of the Spanish Carrende Miranda ever seen here, "Portrait of a Lady," and which he has presented to the R. I. School of Design at Providence, and Mr. L. De Jonge. The latter's pictures have been known to a few favored American art lovers, who have seen them in Mr. De Jonge's mansion on the Ave. d'Iena in Paris, whence they were removed to N. Y. for safety some two years ago. Mr. de Jonge contributes to the exhibition a Cuyp, "La Paturage," of lovely quality, the striking and remarkable bust portrait of the historical "Menasseh Ben Israel" by Govaert Flink (by many critics ranked as Rembrandt's best pupil, and which in strength of color and expression is so close to the greater master himself that it is not surprising that the work figured as Rembrandt for many years in Europe), a delightful small portrait of a woman by Thomas de Keyser, a landscape by Jacob van Ruysdael of unusual quality and an interior with figures, by Jan Steen, "Les Pigeonnies," so free and decorative in treatment and jocular in feeling, as to almost suggest the lighter, more fanciful brush of the early Frenchmen.

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of the MIDDLE AGES**

SCULPTURES
TAPESTRIES
FURNITURE
PAINTINGS
RARE FABRICS

These five pictures give an idea of the rare taste in old masters that Mr. de Jonge evidently possesses, and which makes him a welcome addition to the too small list of discriminating American collectors.

The contributors to the exhibition in addition to Messrs. Metcalf and de Jonge were Messrs. Michael Friedsam, William A. Clark, Edward Drummond Libbey, John N. Willys, Elbert H. Gary, Samuel Untermyer and John McCormack.

The painters represented were Brouwer, Miranda, Cuyp, Flink, Hals, Pieter de Hooch, Thomas de Keyser, Maes, Rembrandt, Rubens, Van Ruysdael, Steen, Terborch, Teniers, Tintoretto, Van Dyck and Velasquez.

A Great Brouwer

The place of honor was deservedly held by "La Tabagie," painted by Brouwer, and lent by Mr. Friedman who purchased it from the Kleinberger Galleries. The picture is reproduced on front page. In it the wanton artist has commemorated his wild life in taverns and also the splendor of his great talent, besides preserving for us the portraits of himself and his companions, Hals, Ostade and Arte de Vois and Wouvermans. Mr. Friedsam also loaned a rather unusual example of Nicholas Maes, "A Woman Lacemaker." From former Senator Clark's large and well known collection came a small and luminous characteristic Cuyp, a "Landscape with Cattle," his splendid Rembrandt—the three-quarter length seated "Portrait of a Man" from Lord Ashburton's collection, perhaps the finest of the five examples of the master shown and which of themselves made the display notable, two quarter life size "intime" standing full length portraits of a man and woman by that faithful and always convincing old portraitist, Gerard Terborch, a typical Van Goyen, a Van der Neer and small Hobbema, and an equally typical Van der Velde, finer in quality than a larger example of the same painter from an anonymous collector. Senator Clark is to be congratulated, not only on the effect of his delightful panel of works from his gallery, but on the success of the display, to which his energy, enthusiasm and influence largely contributed.

Two Toledo Collectors

Mr. John N. Willys of Toledo is another prominent collector, whose loans brought him to the knowledge of the club and its guests as a man of discriminating taste and judgment. These Joans were the small oval head of a "Laughing Boy," a typical Franz Hals in expression, an interior, a good example of Pieter de Hoogh, the superb Rembrandt "Pilgrim at Prayer," strongly contrasted in its quiet manner and pathos with Judge Gary's "Marquis d'Andelot" or "Young Warrior Putting on His Armor," a work of 1634, when the artist was just beginning to feel his power, a bust portrait of Rubens, the alluring "Suzanne Fourment," and most notable of all a half length presentment of a girl by Velasquez, so modern in costume and technique as to amaze the visitor, who might almost exclaim "Sargent!" when first looking upon it.

From Mr. Edmund Drummond Libbey, also of Toledo, came that marvelous bravura head by Franz Hals, "The Flute Player," Rembrandt's well known bust portrait of himself painted as he was leaving Leyden for Amsterdam, and another Velasquez, a half length, "Man with a Wineglass." Most of the Toledo pictures were secured for their owners by Henry Reinhardt and Son.

Judge Elbert H. Gary loaned, in addition to the fine Rembrandt above mentioned, a three-quarter length standing "Portrait of a Cavalier" by Hals, not well known here, a most effective canvas in the artist's quieter manner, and the dignified strong and typical three-quarter length standing "Portrait of a Young Man" by Tintoretto.

From Mr. John McCormack, the singer, came that attractive oval portrait of a girl

called "Rembrandt's Sister," who from over her high collar looks out with laughing eyes upon the world.

The exhibition and its success led to the expression of the wish on the part of many visitors that it could be repeated for the benefit of the art public in general.

ANNUAL WATERCOLOR SHOW

It is regrettable to state that the 52nd annual exhibition of the American Watercolor Society, now on in the gallery of the National Arts Club, 119 E. 19 St., to Feb. 28, is one of quantity rather than of quality, but no unbiased visitor, with any knowledge of the lighter medium, especially with any, even passably, good memory, of the society's displays in bygone years, and when American watercolor work had, as a rule, sparkle and brilliancy, can pronounce any other verdict upon the confused mass, as a whole, of spotty works, too many hackneyed in subject and mediocre to a degree in execution.

There are 359 examples hung which cover the walls of the long "gallery with the bulge," as it has been well called from the unfortunate projection of the wall on one side which narrows the gallery at that place to a tunnel. This number of exhibits passes that of last year when only 312 were hung, and it is difficult to understand why the jury accepted at least half the works placed, except on the theory that it wished to fill the walls. If a quarter of the works shown, notably the groups by such painters as Hassam, the Beals, Roy Brown, Felicia Howell, Glenn Newell, E. C. Volkert, Arthur Beaumont, Eliot Clark, the Coopers, Alice Donaldson, Harold Dunbar, Howard Giles, Alexander Hudnut, Jane Peterson, F. M. Lamb, Tony Nell, W. H. de B. Nelson, W. Merritt Post, Julius Rolshoven, A. T. Van Laer, Chauncey F. Ryder, Alice Seipp and a few single or double examples of the good art of H. H. Ahl, Ernest Albert, A. E. Albright, Martha Baxter, E. M. Bicknell, Carle J. Blenner, Gertrude Browne, Matilda Browne, Will S. Budworth, John F. Carlson, Alphaeus Cole, Mary Ebert, Anna Fisher, M. Graham, Victor Hall, Howard Heath, J. L. Hoffrup, Whitney M. Hubbard, James Knox, Norwood McGilvary, Bertha Menzler-Peyton, Luis Mora, Catharine Morris, Mina Ochtmann, Alethea Platt, Florence Robinson, Alden Sampson, Florence Snell, Albert H. Sonn, Ethel H. Warwick and Agnes M. Watson could be taken out and rehung in a better gallery—one would have a fairly strong display.

Too Many Mediocre Works

As it is, the good works by the artists above enumerated, suffer from the mediocre work that surrounds and, at times, seems to envelop them. The impression gained, after a survey of the exhibition, is a depressing one and one that does not evidence that work in the lighter medium has improved or progressed, but that alas, it has rather retrograded in this country of late years.

If the majority of works that make up the present display are not in any way of good average quality, what must have been that of the large number which, it is said, were rejected?

It is unnecessary to even attempt to notice the display in detail. Suffice it to say that Childe Hassam, who captured the \$200 Alexander Hudnut prize with one of his six landscapes in and around Newburgh N. Y., "Mt. Beacon from Broadway, Newburgh," is to the fore, his examples, as usual, well painted, but seemingly lacking that brilliancy one is accustomed to find in his watercolors. Still it is good work and true to the tradition of the best watercolorists, as the artist does not resort to body color but uses pure wash effectively. Tony Nell is hardly up to her standard in her "Skinnerdas," a portrayal of a poor family group, rather washed out in color, but good in expression.

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A. T. Van Laer has studied his Charleston to good purpose and his "bits" of the quaint old city are truthful and delightful. Gifford Beal has five good examples, the interior of the Century Club, the best, and his two landscapes are fine in color, and Reynolds Beal has one good and strong landscape, "Fishkill Mountains." Roy Brown's three examples are about the strongest in the display, clear-aired and fresh in color. Chauncey F. Ryder is at his best in three strong poetic landscapes, and to the writer's mind deserved the Hudnut prize for his "November Hills." Julius Rolshoven sends five clear-aired, delightful New Mexican landscapes, and Felicia W. Howell's seven examples are in her best vein. Strong and fresh in color, and well composed, are Alexander Hudnut's "Old Fishing Boat" and "Lonely Village," and Harold Dunbar's Vermont landscapes are most attractive and well painted. Jane Peterson shows one of her joyous high-keyed Gloucester street scenes and a delicate, delicious "Orchard in Blossom."

The watercolor work of W. H. de B. Nelson improves each time when seen. He shows four dock and street scenes, all atmospheric and fresh in color, and one-half length portrait of a pretty young woman, "The Queen of Tataranivo," which is more reminiscent of Broadway than the South Seas.

Other examples that might be mentioned, did space and time permit, are characteristic of their painters, named above, but even these do not redeem what must be called a dull, uninspiring display.

Works by Abel Pann

Some 150 oils and drawings by Abel Pann are shown in the Pratt Institute Gallery of Brooklyn. The artist was born in the province of Dwinsk, Russia, in 1881. Under great privations as a youth he struggled for an art education, and finally went to Paris, where he resided for thirteen years studying part of the time with Bouguereau and Toudouze. At the outbreak of the war Mr. Pann was in Palestine making drawings for a pictorial edition of the Bible. While there he was also in charge of the Bezalel School of Art in Jerusalem. Later he painted a series of pictures and made many drawings illustrating the terrible condition of the Jews during the war. Four paintings were purchased by the French Government; one of these hangs in the Luxembourg.

The pictures and drawings are extremely dramatic, and the story of the war-devastated countries of Poland and Lithuania and of the Jewish refugees is told with feeling.

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BRITISH ART SAVED FROM HUNS

The exhibit of British war paintings which opened at the Anderson Galleries yesterday aft. was transferred from the Corcoran Gallery, Washington and a general review of the display was published in the Art News, Jan. 25 last. These paintings of battle scenes were painted by distinguished artists at the front. Every effort was made by the Germans to destroy the pictures.

As each canvas was completed it was sent by messenger to the aerodromes behind the lines and forwarded to England by air. In describing the precautions that were taken to preserve these pictures and forward them to the U. S., Mrs. St. George, a cousin of Sir William Orpen, the artist represented in the display, said in the Eve. Post:

"Frequent raids by the enemy made it clear that these permanent records of Hun atrocities were to be destroyed if it was in his power to do so. The officials of the British Ministry of Information and the distinguished artists who had braved dangers at the front of the fighting were determined that he should be frustrated, and that the pictures should be preserved for all time as a part of the record of the enemy's atrocities.

"Accordingly, as soon as each canvas was completed it was removed by messenger to the aeroplane stations behind the lines and in small quantities the pictures were sent across the Channel to London. They were then exhibited in London, and attracted enormous interest.

"How they were sent to the U. S. is equally interesting and sensational. The British Government, unwilling to risk their shipment in quantity because of the activity of the U-boats in the closing months of the war, exercised unusual precautions. Not more than half a dozen of the paintings were shipped at one time, either by transport, convoyed by warships, or else by British submarines.

"Indeed, the paintings were guarded almost as zealously as the lives of troops, for it was realized that in many respects they were all that the world will have to show future generations of certain particularly atrocious incidents of Hun cruelty and vandalism."

The opening reception of the exhibition yesterday afternoon was a socially distinguished affair. The display will be reviewed next week.

Miss Bean's Water Colors at Musmann's

At the Musmann Gallery, 144 W. 57 St., until February 15, are 42 watercolors by Miss Caroline Van H. Bean. Many of the subjects are familiar N. Y. corners and edifices. The artist also shows subjects from Charleston, S. C., and Augustine, Fla., as well as a few portrait drawings. The N. Y. pictures are of themes well selected: "Wall Street, from Trinity" is a cleverly composed view of this busy spot. The "Madison Square" and "Riverside Drive" are well observed. Other city subjects are "Altar of Liberty," "July 4th Parade," "Trinity Churchyard," "Return of Overseas Fleet," "Fourth Liberty Loan," "Christmas Week," "A Bit of Broadway" and "Avenue of the Allies."

The Charleston subjects are picturesque. Miss Bean appreciatively records the architectural charm of "An Old Doorway," and of the "Pringle Mansion," she makes an attractive and historically interesting picture. The "Longfellow House" at Pittsfield, Mass., furnishes the quaint subject of "The Old Clock on the Stairs."

The Florida pictures include: "Old Spanish Fort," "Cherry Blossoms," "The Courtyard, Ponce de Leon Hotel," "City Gates," "St. George St.," and "Sunset." Six drawings and two views of "Milligan Place, N. Y.," and "Independence Tower, Phila.," complete the display.

Arlington Galleries' Opening

Nicolas Macsoud, a Syrian, naturalized here, opens the newly decorated Arlington Galleries, 274 Madison Ave., with an exhibition of 39 oils to remain until Feb. 15. Mr. Macsoud undertakes, in academic manner, the expression of his feeling with regard to a variety of themes, American and Far Eastern. His portrait of his brother in U. S. uniform gives the measure of his talents. It looks as if it might closely resemble its subject, while the treatment is reserved to the point of conventionality. His Arabian and Greek subjects recall familiar scenes in that quarter of the globe as shown to American audiences by colored photography. The working out of details will please the person who shudders at the broad treatment of George Luks or Robert Henri. His color palette is brilliant and the light effects are ably handled.

Figures are introduced into many of his outdoor pictures which bear, as a rule, interesting titles, such as: "Meeting of the Ulama," "Sunset Prayer," "Evening Among the Arabs," "Teaching the Koran," "Cara-

War Paintings by Soldiers of France

To the artist-soldiers of France the world is indebted for the remarkable record of the war on exhibition at 647 Fifth Ave., to Feb. 18, under the auspices of the French High Commission and a number of influential patronesses, and under the direction of M. Ludovic Leblanc and Sergt. Robert Lortac, delegates of the French Government. The entire proceeds of the exhibition and sale of these oils, watercolors and black and white sketches will go to the fund for the benefit of artists and their families.

It is impossible to see these varied pictures of phases and episodes of the war without a poignant realization of what they represent, of the conditions under which they were made—some of them in the trenches and under fire—all under extraordinary difficulties, and each one evincing the indomitable spirit of the nation. Characteristic satirical drawings reveal the fact that Gallic wit has suffered no eclipse—even in the face of death.

The admirable pen drawings by the painter and cartoonist, Robert Lortac (a



MRS. CARNAC
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after Reynolds

In coming Halsey Print Sale at Anderson Galleries.

van at Rest," "Evening on the Desert," "An Old Sheik," "The Sandstorm," "Ruin at Heliopolis," "Camels," "The Pyramid" and the "Green Turban."

Mr. Macsoud's miniatures are better than his larger oils. His portrait of Abraham Lincoln is an agreeable representation of that great man. Portraits of the "Artist's Mother," "Miss Anglin Cochran," "Miss Theresa Borman" and "Mrs. W. H. Cornell," complete the list.

A School of Craftsmen

The National Society of Craftsmen is starting a school to be known as the School of Craftsmen. One of the aims of the school will be to show the value and necessity of beauty in hand work and another is to bring out, under instruction, individual expression. The technical and practical side of each craft will also be taught.

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Salmagundi Auction Pictures

The Salmagundi Club is holding its annual exhibition of small pictures by members to be sold at auction in the club gallery, Wed.-Fri. nights, Feb. 12-14 next, inclusive. There are 170 pictures hung, mostly oils with a few watercolors, uniformly measuring 12 x 16 in., and all characteristically "Salmagundian."

Charles S. Chapman's "The Grey Wolf" shows adroit handling and is a pleasing combination of the ancient and the modern. "Vanera," by Carle J. Blenner, is delightful and characteristic, and something more than a "Head" and "White Horse Close, Edinboro," by Albert H. Sonn, an excellent watercolor. All the best painters in the club are characteristically represented.

A. A.

Paintings at MacDowell Club

A group of 12 artists is showing some 70 canvases at the MacDowell Club, 108 W. 55 St., to Feb. 9. Works of interest in portraiture divide the honors of the display with landscapes, both branches being well represented. A strong portrait by Clara Mamre Norton, "Alfred J. Eaton, Overseas Y. M. C. A.," is not only the best of her five exhibits, but also the most striking portrait in the gallery. Her "Ensign Stanley Paten, U. S. N.," "Edwina Seeligson," "Carolyne" and "Why," are brushed with decision and a realism that fortunately does not imply the too obviously commonplace.

In a more poetic vein are the two portraits by Delos Pal Palmer, Jr., and an attractive nude "Study," by the same painter, all pleasing in composition and color. "Sunlight and Shadow" and a third portrait, complete Mr. Palmer's exhibit.

Civic Club's Art Display

The Civic Club, at 14 West 12 St., "devotes," it announces, "the use of the art gallery (formerly that of the Salmagundi Club) to furthering the aesthetic side of civic life in New York without any thought of material benefit," and has now on an exhibition of works in the lighter mediums through Feb. 24. There are watercolors, etchings, lithographs, and drawings, comprising good examples of the art of a number of well-known contemporary Americans of widely divergent persuasions who have contributed works of their own choice. Among them are George Bellows, William Auerbach Levy, Cornelia Barns, William Zorach, Jerome Meyers, Boardman Robinson, John Sloan and Maurice Sterne.

Vance Swope is spending the winter in San Juan, Porto Rico, where he is painting landscapes and figure works, and where he will remain until the late spring.

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ART AND BOOK SALE CATALOGS—The American Art News, in connection with its Bureau of Expertising and Valuation, can furnish catalogs of all important art and book sales, with names of buyers and prices, at small charge for time and labor of writing up and cost of catalog when such are de luxe and illustrated.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.

THE BURLINGTON MAGAZINE

"The Annunciation," an unpublished Flemish primitive, is reproduced as the frontispiece of the January number of the Burlington and is ably described by Tancred Borenius. A paper by O. M. Dalton on "The Tessellated Pavement of Umm Jerar" is illustrated from photographs and sketches by Capt. F. M. Drake, R. E. Roger Fry continues (Part VII) his articles on "Recent Acquisitions for Public Collections," with accompanying reproductions of examples of Ingres and Delacroix. Under the title "Anime" F. M. Kelly contributes some illuminating "Notes" on a variety of body armor, of which the Montmorency suit in the Earl of Pembroke's collection is a good example. "Gothic Painting in Sweden and Norway," by Aymer Valance, deals with Andreas Lindblom's important work on the subject and is accompanied by excellent plates.

There is a letter of interest, signed Frank Muller, regarding a replica in the Widener collection of the "Satyr in the House of the Peasant," recently destroyed by fire at the Sackville Gallery.

The Burlington may be obtained from the American agent, James B. Townsend, 15 E. 40 St., N. Y. City.

A CURIOUS ART SEASON

To the best of our recollection we cannot recall an art season in Paris which was not pronounced by the intelligent dealers of that capital as "très calme." We have noticed, however, that while there may have been little show of activity in the galleries or rooms of the aforesaid dealers, the seasons—those of pre-war times—seemed to average fairly well as to results at their close.

While we must characterize the present art season in the United States, as far as the art trade is concerned, as "très calme," since the Christmastide at least, we still note certain evidences which should cheer even the most despondent dealer and which indicate that the collectors are not dead, even if some of them appear asleep, and that the future of the trade, when the lowering shadow of the income taxes shall have passed, is a rosy one.

Investments of hundreds of thousands are not made, as they have been this very week, in Whistler portraits and prints, by the wise and long-headed dealers and buyers who figured in these transactions, with any fear of future lower values, and the dispersal of the Moore porcelains for prices the former owner never dreamed of, also this week, is another indication of coming prosperity. The automobile, the theatre, furs for the ladies, and high priced food and wines, while they attract many Americans of wealth more than art, do not attract all to the exclusion of the gratification of a taste for artistic beauty.

It is indeed a curious art season, but only, as we said last week, a waiting one.

In the retirement from the art business, with which his name has been so honorably connected for thirty years in New York, and during which years he did yeoman's work in inculcating and fostering a love not only for the Oriental porcelains in which he chiefly dealt, but for the native art of his country, Mr. Thomas B. Clarke carries with him the esteem—nay, the affection—of a host of friends, both in and out of the art trade in America.

OBITUARY

Jules Guiffrey

Jules Guiffrey, formerly Director of the famous Gobelins and father of M. Jean Guiffrey, so well known in the American art world from his long connection as Curator of paintings at the Boston Museum, and now Director of Paintings at the Louvre in Paris, died November 26 last in Paris and "Faire Part" letters have only recently been received by his many friends, and those of his son, here.

M. Guiffrey, who was aged 78, enjoyed a deserved art reputation in France and wrote over 700 books on art subjects, many of which will live, especially those on tapestries on which he was an authority. He was a member of the French Institute, and one of the forty "Immortals" of France. M. Guiffrey was related to a number of prominent old French families, among them some of the Nobility.

Eugene Wallace Paige

Eugene Wallace Paige died at his home in Pittsfield, Mass., Feb. 2 last, aged 66. He was born in Cabot, Vt., and was a patron of American artists. In his Pittsfield collection are examples of Francis Murphy, Blakelock, Carleton Wiggins, George H. McCord, George Inness and E. I. Couse.

Victor D. Hecht is painting a portrait of Mr. Henry Sterner at his Sherwood studio.

THE STUART WASHINGTONS

An occasional correspondent writes the Boston "Transcript," in substance, as follows:

"The phenomenal success of the Clarke sale of early American portraits revives interest in the subject of portraits of the Father of His Country, the immortal chief of all Americans, George Washington. It has long been obvious that the Washingtons painted by Gilbert Stuart would become very valuable as the period of their production receded more and more into the past. But no one could have anticipated the sudden and astonishing advance, which can be best accounted for by the rise of patriotism and the pride of nationalism brought about by the war and its triumphant termination. Collectors and dealers, however, may well be on their guard, for it is quite evident that spurious old portraits of the great general are already in existence, and that the number will certainly increase.

Genuine Stuart Washingtons

"Of the genuine portraits of Washington by Gilbert Stuart there are two kinds—those painted from life, and the others copied by Stuart from one of the three originals for which Washington sat, Stuart himself has left testimony to his own operations in these words: 'The only original I ever made of Washington, except the one I have (the Athenæum head, now in the Boston Museum), was the one ordered by Lord Lansdowne. I painted a third, but rubbed it out.' Now, these words of Stuart must be the basis for all authority in this matter. Rembrandt Peale has somewhat confused this statement of Stuart's by saying that the portrait which Stuart claimed to have rubbed out was really sold to Winstanly. Peale's statement must be doubted, however, partly because it was based on Winstanly's own say-so, and partly because Stuart was too shrewd to have let any of his original Washingtons go to such a creature as Winstanly, a wretched painter, who tried to trap Stuart into giving value to some execrable portraits of Washington which he himself had daubed.

Artist's First Washington a Failure

"This rubbed-out head of Washington, the first effort of Stuart from life, was considered by Stuart a failure. The painter had been so embarrassed, so overwhelmed in the presence of the great subject, that the power of his brush fled, and when the sitting was over, the painter was disgusted. It is not difficult to understand, then, that Stuart, who had come back from Europe burning with the one desire of painting the great Revolutionary leader, should have endeavored, in the quiet of his own painting room, to paint on a fresh canvas the true vision of the man whose first sitting had left the painter baffled. If, in this way, the Gibbs-Channing picture was painted, as has been said, not from Washington, but from the first unsuccessful head done from life, it is not difficult to believe Stuart when he said that after the copy was made he destroyed the unsatisfactory original. Thus one sees that the Gibbs-Channing Washington is a genuine Stuart, but not a Stuart original painted from life.

"In his catalog for the Clarke collection, Mr. Dana H. Carroll made an error in stating that the Clarke head of Washington by Stuart was the Athenæum head. [We opine that Mr. Carroll meant to say the 'Athenæum' type of head.—Ed.] Mr. Carroll's error was a serious one. There is only one Athenæum head by Stuart of Washington, and it is now in the museum at Boston. It derived its title from being in the possession of the Boston Athenæum, and, I believe, is still owned by the Athenæum, and merely deposited in the museum. This is the head from which Stuart painted many of his copies, and so useful was it to him that he declined to part with it even to Mrs. Washington. It had the expression so much desired.

"If the story of Stuart painting the first full-length of Washington in a barn behind his house in Germantown is true—and Dunlap is authority for stating that Washington rode out to Germantown to sit to Stuart—this fact is a pretty good indication that Washington himself esteemed Stuart's genius and was interested in the portrait being made of him. It was while at work on the Lansdowne full-length that Stuart was induced by William Constable to paint that other fine full-length which descended to Mr. Pierrepont of Brooklyn, as well as the fine one now in the N. Y. Public Library collection painted by Stuart for Peter Jay Monroe. The latter is in a good state of preservation, and in its present public position is seen daily by many people.

"Some years ago a member of the N. Y. Historical Society lamented, in a talk before that body, 'the poverty of genius in our national art,' being led up to this peroration in an outburst of banter through recollection of the various Washingtons executed by Stuart. * * *

Eugene Speicher, after spending more than a year painting at Woodstock, has returned to New York.

THE OPEN FORUM

Reynolds First Academy President

Editor AMERICAN ART NEWS:

Dear Sir:

Will you permit me, a mere "workin'" woman, to call your attention to the error made in your editorial of Feb. 1, in which you expressed surprise at the seeming ignorance of history on the part of the officers of the Royal Academy in doubting the eligibility of John S. Sargent for president of that institution, since he is not British born. You state, as a fact, that an American, Benjamin West, was the first president of that organization. As a matter of fact, Sir Joshua Reynolds was the first president, West having refused the honor in favor of an Englishman. But on the death of Reynolds, when he was unanimously elected, he accepted and was, therefore, the second president.

Very sincerely,
L. Merrick.

N. Y., Feb. 5, 1919.

[We can only account for this manifest erroneous statement, which we ourselves recognized after the last issue of the ART NEWS was published, as an unaccountable lapse of memory.—Ed.]

That Boston Growl Endorsed

Editor AMERICAN ART NEWS,

Dear Sir:

The communication anent the "Jury" system in general and the Pa. jury in particular in your last issue is refreshing to many of art's strugglers along the difficult highway. What Veritas says of the Academy's methods here is true and it is also true that a combined effort should be made to change these unnatural conditions. It is almost as difficult to have painters' work seen as it is to find a seat in a fashionable church!—that is, without the price! In Boston the case of the artist is even worse than it is in less cultured cities, for absolutely no annual exhibitions are given here to which the uninvited may send.

What is the Boston Art Museum doing with its magnificent new wing and its long list of annual subscribers that it can't offer the local artists a show once a year? As one painter was heard to say recently, "Why, its harder to show a new picture than it is to go to Heaven." The Guild of Boston Artists provides a place for its members to exhibit, but all the good painters in Boston are not of this organization. A society of "independents" is needed here even more than in N. Y., where some facilities for exhibiting pictures are to be had.

Yours truly,

A Friend of the Artists.

Boston, Mass., Feb. 5, 1919

Also Endorses Boston "Growl"

Editor AMERICAN ART NEWS:

Dear Sir:

I was much pleased at the letter from Boston in your last issue, signed "Veritas," and wish to say that the writer has expressed the feelings of many a young painter in America, especially in regard to the P. A. A. I have never "sent" to the P. A. A., and only once to the "National" Academy, when I was a very young student and thought it "was the thing to do"—that all painters "sent" until they were "accepted," and then they became "artists." Therefore I have no personal feeling in this matter whatever. But these "art rings" are "rotten," they are the very height of autocracy, and ought not to exist to-day, in what we call a "Democratic country." The ball has been started rolling, let the young artists of America keep it going, by the "Independent Artists" method or any way they wish. Help "down the gang," and stamp out this autocracy in art.

"Young painter."

New York, Feb. 3, 1919.

To Aid Serbian Children

The following letter from Mme. Vesnitch, wife of the Serbian Prime Minister to France and Belgium, and the charity for which it appeals is so worthy that we publish the letter and reproductions of the plaquettes spoken of, which can be had at the Serbian Relief Commission office, 170 Fifth Ave. for \$25, designed by Sziramai, as also medals for from \$1 to \$2.

"Dear Sir: Allow me to submit to your kind approval the 'Oeuvre pour sauver les Enfants Serbes,' for which your kind assistance would be very much appreciated. My fund is aiming to safeguard the young Serbian generation; to bring them material and moral help, both to those still in the invaded fatherland and those who have been, after terrible exodus, supported by France and the Allies. Their homes are ruined and their parents scattered; hunger and its horrors still add to moral distress inflicted on them by a hated, inhuman, barbarous invader who endeavors to convince them they are forsaken.

"Among the many charity funds which the present struggle for liberty has suggested, mine certainly appeals to your solicitude, and your sympathy will be the best protest against oppression and tyranny.

"I beg to remain, Dear Sir,

Yours very truly,

Blanche M. Vesnitch.

Paris, Dec. 15, 1917."

M. Marcel Rougeron, the restorer and "expert," sailed for France last Monday on a brief business trip.

LONDON LETTER

London, Jan. 20, 1919.

The question as to the choice of a new President for the Royal Academy has not yet been decided and I understand that the matter of selection will be largely complicated by the attitude of the various possible candidates in regard to the admission of women to the rank of Academy Associates. It has long been felt that the institution should now come into line with others in regard to this matter, but the Academy is a conservative body and advanced ideas on this topic can hardly be said to prevail. Sir John Lavery, however, who in the opinion of many is likely to be elected to the vacant post, is regarded as favorable to the admission of women to this distinction.

War Memorial Tapestries

The scheme recently set on foot by Sir George Frampton for the revival of tapestry weaving as a means of livelihood for those disabled in the war, is already beginning to show concrete results of a most satisfactory kind. Already commissions on a large scale have begun to flow in, among them one from Lord Glenconner for a large tapestry panel, in memory of his two sons fallen in the war. In several large towns, such as Cardiff, there are movements on foot to enrich the town hall or other municipal buildings with similar memorials, and it is confidently expected that any appeal for funds for this purpose is likely to be generously responded to. The King's Stable at Knole has been offered as a workshop, and in addition the French Government is co-operating by giving a course of training to the weavers at the Gobelins looms.

Westminster Abbey Mortuary Chapel Plan
Another War Memorial project, of a less satisfactory character is that of erecting a mortuary chapel adjacent to Westminster Abbey, for which purpose it would apparently be necessary to pull down a good deal of old Westminster to the South of the Abbey, a piece of vandalism which it would be difficult to justify. Already London is inundated with examples of sham Gothic, and the risk of adding something to the Abbey, which would detract rather than add to its beauty, is too great to be overlooked. Even were the building successful from the artistic point of view, it would not from the sentimental outlook be likely to compensate the relatives of the fallen for the fact that their remains were not being interred in the Abbey itself. There are already so many unlovely monuments in the interior of the Abbey that it would seem a better plan to remove a goodly number of these and house in their place memorials to the heroes whose memory we wish to perpetuate. Meanwhile our ancient buildings are getting back to their proper appearance. In Canterbury Cathedral the stained glass windows are being replaced, and elsewhere the statues and monuments are being brought out from their sandbag retirement.

"Old London" Exhibition

The exhibitions arranged by the Burlington Fine Arts Club are always of more than common interest and that of pictures treating of Old London, now on view, does not belie their reputation. The collection, brought together, gives an admirable idea of London as she was, about the 18th Century, a London in which town and country encroached, the one on the other, and life was lived in a more leisurely—and perhaps more decorative—way. One of the gems of the exhibition is a little wash drawing by Holbar of Westminster Abbey, drawn in a way strongly reminiscent of Dürer. The Foundling Hospital contributes an interesting Gainsborough, painted before he had attained his twenties. It represents Charterhouse, as it was in his day. Two circular pictures by Wilson are also from this Institution. The whole effect of the exhibition on the observer is to intensify the impression which so many of us have already accepted, that the 18th Century must most emphatically have been the era "par excellence" for those to have lived in, who truly care for beauty in life and art.

Pastel Society Show

The present exhibition of the Pastel Society at the Royal Institute Galleries, gives the pleasant impression that the modern pastellist is learning at last to accommodate his method to his medium. One finds in this show fewer works that give the impression that they would have been better conceived in oils and fewer that leave one wondering for what reason their authors have chosen to express themselves in this particular medium. On the whole, however, there is little that breaks fresh ground in this direction, the majority of the members keeping rigidly within the prescribed limits of their predecessors. Among the most successful of the pastels are some flower studies by Miss Leslie Hervey.

The Yates Thompson Mss.

Collectors of Mediaeval Illuminated Mss. will hear with pleasant anticipation that Sotheby's are arranging a Sale for the early Summer of a portion of the famous collection formed by Mr. Yates Thompson. If, however, in the meantime, a suitable private offer be made, there is, of course a possibility the Mss. will not be publicly sold.

CHICAGO

The Art Institute and Chicago Society of Artists have decided upon an active campaign of publicity for the coming exhibition of works by artists of Chicago and vicinity to open Feb. 13. A goodly number of large canvases have passed the jury, among them the big Gloucester harbor, by Edw. J. Holslag, and a huge decoration by Gordon St. Clair. The jury has limited individual entries to seven, of which only five can be hung, thereby giving the entire membership an equal opportunity. This is in pleasing contrast to the arrangements of former seasons, which unduly favored members of the jury.

The second of the Palette and Chisel Club's "one man" shows opened at their studios last week with a reception given by Peter Nielson, the exhibiting artist, 100 or whose works adorned the newly decorated walls. The club is "looking up" a bit nowadays and there is talk of its taking larger and more beautiful quarters. Many oppose this on account of the years of tradition associated with the present location. Mr. Nielson's show is impressive. He is a versatile and industrious painter with a good color sense united to an aptitude for accurate drawing and pleasing composition. Some of his California landscapes are well conceived and all of his productions possess agreeable qualities. Two little interiors, corners of his home, are delightful in their refined simplicity and gracious tonality.

Some 24 notes and impressions of negro huts, cotton bales and things typical of South Carolina will be shown by Robert Lee Eskridge, who has just returned from Camp Jackson, S. C., at the Graphic Studio, in the McClurg building, for one week, Feb. 10-15. Mr. Eskridge was attached to the camouflage department of this camp and improved his leisure by a study of the pictorial possibilities of the South.

The exhibition at the Art Institute of sketches for stage settings and costumes by Herman Rosse, head of the department of design of that school, has created something in the nature of a sensation. The first gallery on the lower floor of the new wing has been transformed by his genius for the occasion. The floor is painted in a dazzling geometric pattern of grey, black and yellow, the ceilings adorned rosette-wise with curiously effective paper black and white lighting fixtures. Gorgeous curtains of painted canvas drape the doorways and a large blue peacock occupies the position of honor on the centre table, with groups of tall white candles of unequal lengths arranged about him. The whole idea of the scheme seems a glorification of the tinsel and tawdry of the stage with its power to produce the enchanted illusion of another realm, the borderland of fancy. Mr. Rosse's drawings are exquisite, full of charm of suggestion and effective in their simplicity. He is the prophet of another and a better day in stage settings, when real art shall supplant mere realism. He is a native of Holland and studied at Delft University, and is also a B. A. of Leland Stanford, Jr., and an associate of the Royal College of Art, South Kensington. Among his best known works are the interior decorations of the Peace Palace at the Hague, and the Dutch section of the Panama-Pacific Exposition, together with a number of noted theatre projects in Europe and the U. S.

A collection of landscapes by H. von Hofsten, official artist of the Forest Preserves of Cook County, is now on view at the County building. These lands comprise 15,000 acres and are preserved in the virgin beauty of woodland and stream for the enjoyment of all citizens on their holidays. Mr. von Hofsten is a worthy champion of their charms, his canvases abounding in the quiet loveliness of wild Nature.

An exhibition of sculpture by the McDougal Alley Group of N. Y. and of paintings by Mary Rogers is on at the Arts Club. The McDougal Alley sculptors, some 17 in number, are all so well known in their native city that a detailed description of their works is unnecessary here. It is, however, notable that this is their first exhibition as a body. Mary Rogers shows the influence of impressionism in her work, verging even upon Cubism at times. Color and vibration seem to have been the ends chiefly considered in her art.

The Reinhardt Galleries announce an exhibition of portraits and outdoor figure studies by Martha Walters. She has of late made Cala, her sketching ground, and many of her recent canvases show the Indian life of that section.

Marion Dyer.

OMAHA

The erection of an imposing war memorial museum and art gallery, as a lasting tribute to Omaha's heroes in the war, was recently urged by Mr. John Lee Webster in an address to the Friends of Art at a dinner, at which there were 100 men and women who were all enthusiastic in supporting the idea of a substantial memorial as outlined by Mr. Webster.

PHILADELPHIA

The history and work of the Phila. School of Design for Women was the theme of an illustrated lecture last evening in the lecture room of the school, followed by a reception to the invited guests. Sales of paintings and sculpture at the exhibition of smaller works of art closed Jan. 20 at the Art Alliance, included a group of water-colors by Thornton Oakley, "Blossoms," "Rajput Girl," "Summer" and "Black Beard," "Visions of Sugar Plums," by Jessie Wilcox Smith; "The Old Tree," by W. A. Hoffstetter; Dr. Weir Mitchell, bronze relief, by R. Tait McKenzie; "Rising Sun," bronze, by Adolph Weinman; "Crocodile Well, Cairo," by Eugene Castello; "Mother and Child," by Wayman Adams; interior by Clara Madeira.

Standing erect upon its hind feet and holding a crooked walking stick as a support, a huge stuffed Florida alligator has been for a week past the only occupant of what was once the American Art Galleries on the premises formerly known as the Hasetine Galleries. Failure to meet heavy obligations in way of monthly rentals caused a descent of the sheriff and a sudden evacuation, and with it the disappearance of a number of pictures and bronzes placed by the artists on sale. Much trouble and expense has fallen to those who had consigned their works to the firm, but the matter is gradually being straightened out.

The Hetherington Art Rooms at 1713 Sansom St. present an attractive appearance, furnished luxuriously as a suite of club rooms, not as a mere art shop, but as the environment for a group of carefully selected pictures that would appeal to a matured taste in art. Among them is a Gilbert Stuart, "Washington," of the Athenacuno type, a very fine portrait of "Sir Spencer Percival," by Lawrence, and a richly colored architectural composition by Guardi.

Noted among the changes in art dealers' circles is the removal of Louis Grienard's establishment from 1738 Sansom St. to 24 South 18th St., where there is on an exhibition of contemporary American paintings, oils, watercolors and pastels.

At a meeting of the Franklin Chapter of the Acacia Fraternity and the Acacia Club, held at the clubhouse, 210 S. 36th St., the first joint meeting since the war, the members of the club presented to the fraternity a copy from the famous "Thumb Portrait" of Benjamin Franklin, by Martin, made by Elsa Koenig Nitzsche. The original is now in possession of Mr. Lyman Biddle and was painted by Martin in London when Dr. Franklin was about sixty years of age, for Robert Alexander of Edinburgh. The artist executed a replica also for Franklin's family which, after his death, hung in the Supreme Executive Council Chamber of Pa., later in Peale's museum, and is now at the Pa. Academy. A copy, said to be by C. W. Peale, is in the hall of the American Philosophical Society.

The University of Pa. has only recently acquired two splendid portraits of Franklin, its founder, a century and a half after his great work, one ascribed to Gainsborough and the other to L'Hopital. There was another Franklin portrait ascribed to Fragonard dedicated by a line written by Turgot seen here a few years ago in the collection of the late Peter A. Gross of Lancaster, Pa. It would be interesting to know where it has found installment.

Eugene Castello.

BOSTON

Paintings by Chauncey F. Ryder are on exhibition for a fortnight at the Copley Gallery, and provide one of the satisfactory snows of the year; satisfactory because Mr. Ryder has learned to paint in his own way and has something all his own to say. He is no mechanical dot-and-dash stippler; when he paints a foreground there is a feeling of individuality in every yard of the turf, and his trees have leafage boughs and bushiness, although there is no attempt to imitate details. Mr. Ryder is concerned with painting what he sees, and suggesting the mood that the scene evokes in him rather than in painting as he remembers others would handle the particular problem in hand. Mr. Ryder keeps his Vermont landscapes open, large and simple. They are well composed, but there is no attempt to smite the eye with cleverness. Never, apparently, is he tempted to show off his whole bag of tricks in every canvas as one unhappy painter does who recently exhibited in Boston. Mr. Ryder's poetic approach to subject and adaptable craftsmanship is seen at its best, perhaps, in his "Overlook," a broad vista of hill, distant mountain and sky, "House in the Clearing" and "River at Milford," the last named being admirable for the quality of the water and the delicacy and strength with which the trees are handled.

Paintings by Rosamond L. Smith are on view for two weeks at the Guild of Boston Artists. A pleasant addition to the permanent exhibition in the front gallery at the Guild is "Celia's Bower," a lovely bit of romanticism in Mrs. Lilian Westcott Hale's very own vein.

Ernest Sherburne.

PARIS LETTER

Paris, Jan. 25, 1919.

The story of the pirated Rodin's—pirated and sold, be it remarked, at a time when nothing by Rodin is on the market—shows once more how easy it is to gull the public. Since an art "expert," officially attached to a Paris court of law, could be induced to give \$16,000 for clumsily cast bronzes, what a profitable trade was open to the unscrupulous group whose doings are now occupying the attention of the curator of the Rodin Museum and the police of Paris. M. Benédite, the curator, is also the executor of the great sculptor's will, and no reproductions of Rodin, portrait busts or groups can be obtained apart from the museum which he directs and which now belongs to the nation. There are meantime some forty-seven pirated works, each signed and bearing a complimentary inscription to the pseudo-owner, now in the possession of unsophisticated buyers.

One recalls that other art adventure, about nine years ago, when a wealthy American woman purchased a whole series of so-called family pictures by great masters, sold to her by an adventurer, temporarily the owner of a historic castle in Touraine, who declared himself forced to part with them by stress of unfortunate circumstances. The price was so high that the client never for a minute doubted the good faith of that interesting chatelain, and only learnt when too late that not one of the canvases she had bought was genuine.

And it is only a few days ago that a dealer in art furniture sold one of those characteristic and beautiful articles of French furniture, a Louis XV commode or chest of drawers, to a customer who took it for a genuine piece of the period and paid \$4,000 for it. But alas, when he got it home and investigated it minutely, he was forced to recognize that it was a "fake" and he obliged the dealer to take it back and refund the money. Less than a week later, however, he found the same commode in a friend's flat. "What did he ask you for it?" he enquired. "\$5,000," was the reply. The dealer knew the supply of dupes was practically unlimited, and no doubt the commode is by now safely housed at a big profit with someone who does not question its authenticity. The moral is clear. There are plenty of dealers in whose hands the client is safe, and it is wisdom to avoid the others. A walk through the Faubourg St. Antoine shows what a big trade is done in Paris, which is the center of the trade in ancient furniture, in copying good models. Clever workmen with some old wood and old metal work can turn out marvelous "fakes" which, when completed by the inimitable art of the French polisher, will take in any ordinary buyers and some who are not ordinary.

The Two Shows Will be Held

The first year of peace is not to be shorn of its big art exhibitions. Homeless for so long now, the two leading societies, the "Artistes Français" and the "Société des Beaux Arts," are to be allowed to take over once again the palace of the Champs Elysées, the Grand Palais, and from Feb. 15 they will be allowed to start the operation of putting it back into its original order. Having served as a hospital it is certain that its cleaning and restoring will take some time. At all events there are hopes that a Salon will be held there in the course of the spring season even though it may not be able to open its doors in April as of yore. Its opposite neighbor, the charming little Petit Palais, is also to be handed back to the city, and its fine collections of works of art will be returned to its keeping in the near future.

Coming Manzi-Joyant Sales

A part of the art collections of the late M. Manzi of the firm of Manzi-Joyant, art-publi-shers, are to be sold at auction early in March in the Manzi gallery, Rue de la Ville-l'Éveque. The modern pictures and bronzes will be sold the first two days, March 13 and 14, and three days in the week following will be set apart for the faïences. The tapestries, ivories, wood carvings—both mediaeval and renaissance—will be sold in June. M. M. Bricont and Lair-Dubreuil will be the auctioneers for the first two sales. Shortly before the war Mr. Manzi lent his Monticelli's to an exhibition of that artist's works which was held in the Manzi gallery; and his Renoir's, Manet's and Berthe Morisot's are fine examples of the Impressionist schools. These have also appeared in loan exhibitions.

Works by Degas in Verhaeren Coll'n

There were some choice pictures by Edgar Degas in the collection of the late Belgian poet, Emile Verhaeren, who it will be remembered, lost his life in an accident at the Reuen railway station in 1915. Most unfortunately his villa, with all its contents, was completely destroyed in an artillery duel just three days before the armistice was signed. The collection contained works by Signac, Rysselberghe, Toulouse-Lautrec, and Odilon Redon. By a miracle the poet's own MSS were saved and have been found in a mine at Quievrechain where they had been carefully deposited by an artist friend, an engraver. A. M. I.

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CLEVELAND

The unfettered in art and drama makes its Cleveland home in a tiny theatre, made over from an abandoned church and christened the "Play House." Here are to be found just now some of the most advanced of the pictures and Batik hangings by William and Marguerite Zorach, who have impressed their states of mind portrayed with brush and embroidery needle, on N. Y. William Zorach, nee Finklestein, lived here before reverting to an old family name at the bottom of the alphabet, and while Clevelanders as a rule are not sufficiently mystical to understand the "message" which these two young people are trying to convey, the exhibition has aroused much interest. Both the young Russian and his wife, a former Cala. girl, are intense lovers of color, and with Mrs. Zorach the Chinese and Indian influence which wrought on her during the round-the-world trip she made before her marriage, is plainly to be traced in the unusual effects which she attains. In other paintings Florentine panels, dim with age, are suggested. The Batik work is done by the ancient wax process of the Javanese, rediscovered and seized on as the best medium for some of the most stunning work of the Zorachs. Several of their shimmering hangings, with weird symbolic designs, have won prizes; their patterns sell well and their place in interior decorating schemes apparently grows firmer with each daringly original piece of work.

The museum is to hold an exhibition of Boris Anisfeld's paintings, opening about Feb. 15.

Ferdinand Burgdorff, Cleveland "desert painter," now in Cala., has sold several fine oils and watercolors this season. His "Gate of the Desert," in which huge rocks, flaming in the sunset, guard the gray Arizona plain, was one of these. Jessie C. Glasier.

SPRINGFIELD (MASS.)

The annual exhibition of paintings by the J. H. Miller Co. is on at the company's rooms to Mar. 1. Mr. Miller has selected 63 pictures, mainly from N. Y. dealers, including, as usual, several examples of French, Italian and Dutch artists. Some local artists are also represented.

Albert Groll has sold his oil, "In New Mexico, Near Laguna," to the Boston Museum.

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NEW ORLEANS

An exhibition of 400 paintings by French artists, mostly of the school popular with collectors half a century ago, was held under the auspices of the local committee of "The Fatherless Children of France," Jan. 18-27, inclusive, and was well attended. An auction of the paintings was held Jan. 28 and 30 by Stern's Auction Exchange, Jacob H. Stern, well known as an art auctioneer, being in charge. The paintings were offered on request, and 5/ were sold for a total of \$17,288. A "Venice" by Ziem brought \$2,000, and "Head of a Woman" by Henner the same amount.

Following are the titles of works sold, name of artists, buyers and prices:

"Morning at Crieux St. Georges," Eugene Dauphin. C. Clay, \$385.
"Soldiers' Graves on Banks of the Marne," Mme. Jeanne Amen. Mrs. H. R. Spencer, \$135.
"The Prairie" (pastel), André des Fontaines. Charles Levy, \$270.
"Park Versailles (Apollo's Chariot)," Renri Foreau. Mrs. H. R. Spencer, \$330.
"The Rise of the Moon," Antoine Guillemet. R. W. Grafton, \$70.
"Seacoast of Normandy," Antoine Guillemet. Charles Levy, \$182.
"German Prisoners," Alphonse Lalauze. C. B. Fox, \$200.

"Salt Marshes at Palavas, December," Alex. Nozal. Charles Levy, \$110.
"The First Step in Toe Dancing" (pastel), Francois Thevenot. C. B. Fox, \$600.
"The Party of the Leading Dancer," Francois Thevenot. C. B. Fox, \$300.

"Forest in November with Pheasants," Adolphe Thomasse. A. Le Blanc, \$50.
"My Favorite," Cyprien Boulet. N. Mayer, \$250.
"A Good Pipe," Cyprien Boulet. C. B. Fox, \$220.
"Pheasant and Grapes" Mlle. Marie Coignet. Col. H. de la Vergne, \$110.

"Interior of a Forge at Ault (Somme)," Firmin Girard. Col. H. de la Vergne, \$700.
"Coming Home with the Wash," F. Maillaud. C. B. Fox, \$100.

"Near a Fountain," G. Le Mains. C. B. Fox, \$160.
"An Hour of Music in the Studio," Henri Jamet. Henry Gumbel, \$625.
"Old Time Pleasures. XVIII century Hurdy-Gurdy Player," Charles A. Lenoir. Norman Mayer, \$500.

"The Lady at the Chiffonier," Mlle. Suzanne Minier. William Burkenrhode, \$300.
"The Lady," Mlle. Suzanne Minier. R. W. Grafton, \$145.

"A Brook in Normandy," G. Moteley. J. Andrieu, \$55.
"Harbor at Toulon (Var.)," Jules Ribeaucourt. Col. H. de la Vergne, \$305.

"The Way to the River," E. De La Villeon. Charles Levy, \$70.
"Mid-Ocean," Pierre Ladureau. W. L. Coughlin, \$75.

"Traveling by Rail Third Class," Paul Alizard. Miss E. A. Barnett, \$550.
"The Mareyuses," Alfred Lorieux. Col. H. de la Vergne, \$700.

"Sunrise, Brittany," Hector Brunini. A. Le Blanc, \$200.
"Winter in Corez," Hector Brunini. A. Le Blanc, \$60.

"Venice," Ziem. Col. H. de la Vergne, \$2,000.
"Landscape (Montmorency)," Widhoff. Charles Levy, \$100.

"Road of Sorgues," M. Fiocre. A. Le Blanc, \$80.
"Head of a Woman," J. J. Henner. Col. H. de la Vergne, \$2,000.

"The Sorrow," J. J. Henner. C. B. Fox, \$1,500.
"Hinson's Park," Moretti. Miss Wilmot, \$31.
"Buglers of the Chasseurs à Pied," A. Lalauze. Charles Levy, \$150.

"The Time of the Cherries," Victor Marec. Charles Levy, \$175.
"The Little Sea Gulls," Mme. Virginie Demont Breton. Charles Levy, \$250.

"L'île des Princes Stamboul," Malfel. Charles Levy, \$195.
"Autumn Fruits," Felix Carme. Col. H. de la Vergne, \$259.

"Havoc (Kittens)," L. Huber. George Clay, \$100.
"Interesting Lecture" (attributed to Watteau). George Clay, \$275.

"Summer in Garden of Luxembourg," Albert Pierson. George Clay, \$80.
"Venice—Door of the Palace Rezzonico," Georges Lavergne. George Clay, \$250.

"The Birthday," Mme. Simon Cadette. George Clay, \$265.
"Banks of the Sevre," Andre Des Fontaines. George Clay, \$275.

"The Canal," Andre Delaistre. George Clay, \$150.
"An Interesting Conversation," Bernard L. Bori-
onne. H. L. Bently, \$205.

"September Morning," L. Barillot. H. L. Bently, \$120.
"Good Wine and Fruit," R. Chretien. H. L. Bently, \$120.

"Patrol Boat in English Channel," E. Barthelmy Mr. Butler, \$36.
"Harvesting the Apples," E. Bandoux. Mr. Butler, \$65.

"Sea View," G. Deloy. Mr. Butler, \$100.
"Interior of Peasant's Home," Rene Fath. Mr. Butler, \$75.

"The Whites in the Country," Eugene Decisy. Mr. Butler, \$75.
"The Chestnut Dealer," Charles Reviere. Col. H. de la Vergne, \$325.

"The Little Farm Girl," Firmin Girard. C. B. Fox, \$275.

RISE IN PICTURE VALUES

A picture which had fetched only 6½ gns. in 1864 rose to 650 gns. at Christie's recently. Painted by the Sienese artist, Segna di Buonaventura, of the early XIV century, and a pupil of Duccio, it was a panel of the "Adoration of the Magi," and came from the little collection of the late Mrs. Hoskins, of Archer's Court, Sussex. Another Hoskins panel, a pietà, by Marco Palmessano, advanced from 8 gns. in 1864 to 150 gns., and eight pictures in all totaled 1,139 gns., as against the modest outlay of 55½ gns. in 1864. A view off the coast of the Isle of Wight, by George Morland, made 430 gns. (Gooden and Fox), and a version of Rowlandson's "Christie's 1790," 52 gns. Incidentally it should be stated that a movement is on foot to persuade this ancient firm to institute formally bidding in pounds instead of in guineas. Although the petition for the change seems at first sight proper and reasonable, there would be considerable dislocation in the old machinery affecting reserve prices. Buyers would easily understand a change of bidding, but owners would require lengthened instruction. Still, the world is full of changes in these days.

At Sotheby's in the Leighton sale, a Book of Hours by an English XV century illuminator realized £500 (Quaritch).

—London "Telegraph."

BENEATH A "TITIAN"

The statement that an artist at Friednau is offering, for a small fee, to paint pleasant landscapes over portraits of the ex-Kaiser will bring back memories that are not altogether pleasant to a certain French artist. A few years before the war, while holiday-making in Italy, he bought for a trifle what his trained eye assured him was a genuine Titian. To evade the law forbidding the export of works of art from Italy he lightly painted over the treasure a portrait of the present King of Italy, which passed the customs officer at the frontier without any trouble. Back in Paris his first task was to clean the royal portrait from the picture beneath, but, unfortunately, he did the job too thoroughly. The "Titian" came off as well, and beneath it appeared a striking portrait of—Garibaldi, in his famous red shirt!

TWO BERGHEM PORTRAITS

The February issue of "Art in America" contains, among an unusually interesting number of articles, one by Mr. G. Frank Muller on two portrait heads by Claesz Pietersz Berchem. The two heads by this artist, better known to American collectors as Berghem, are both of St. Peter. One is in the collection of Dr. John E. Stillwell of this city, and the other is owned by the Chicago Art Institute. The Stillwell head is the earlier and the finer in quality and expression. Dr. Stillwell purchased it in Vienna in the early nineties. It is a panel life size and measures 24½ in. in height by 19½ in. in width and is signed and dated 1644. "This panel," says Mr. Muller, "while painted when Berghem was a young man, shows no trace of influence from his masters, who were respectively Moeyart, de Grebber, Wils, Weenix and possibly Van Goyen, save in the use of reds and yellow ochre so dear to Weenix."

The Chicago portrait is on canvas 30½ in. high by 23¼ in. wide, is a mature work and shows the influence of Rembrandt. It is fully signed and was for many years in the Muijser collection at The Hague. Both portraits represent the Saint as coarse, unkempt, aged and rugged. The Stillwell picture shows the subject with head erect, looking right out of the panel, while the Chicago example depicts him as leaning forward, the light falling on his bald head.

Berghem was born in Haarlem October, 1620, the son of Pietersz Claesz, a still-life painter, and died Feb. 18, 1663.

Augustus Vincent Tack has been chosen to decorate the legislative Chamber of the new Parliament Building at Manitoba, Canada.

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Bonnat Thanks American Artists

W. T. Dannat, President of the Paris Society of American Painters, recently received the following appreciative letter from Mr. Bonnat:

"My dear President,

I am infinitely touched by the sympathy with which you address to me, as also to the Committee of the Fraternité des Artistes, the congratulations of the Paris Society of American Painters, on the occasion of our common Victory, to which the American army so valiantly contributed, and I take upon myself to express to you and to our American colleagues, our profound gratitude for the magnificent assistance you have rendered us in our fight for liberty.

I thank you with all my heart and beg you to accept, my dear President, with the renewed expression of our gratitude, the assurance of my affectionate regards.

L. Bonnat,
Member of the Institute,
President of the Fraternité des Artistes.
Paris, Nov. 21, 1919.

BUFFALO

Through the generosity of Col. Charles Clifton, three of his paintings are lent for a time to the Albright Gallery, respectively, "The Duke of Wellington" by Sir Thomas Lawrence, "Lord Mulgrave" by Sir John Hoppner, and "Anne, Marchioness Montgomery" by George Romney. The pictures are all good examples of the above masters. The Lawrence shows a full faced, three-quarter length portrait of a man, his arms folded across his breast. The Hoppner is a portrait of a man in a red uniform with brass buttons, gold epaulettes and a black collar. The Romney is a portrait of a beautiful young woman with fair hair and blue eyes, a direct front view, three-quarter length, subject clothed in white with a filmy white scarf.

ELMIRA (N. Y.)

During February, there is on at the Arnot Art Gallery an exhibition of oils by Miss Claire Shuttleworth of Buffalo, N. Y. This includes a series of paintings of the Niagara River scenery from the N. Y. and Canadian sides. She also exhibits some of her miniatures.

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ART AND BOOK SALES

Coming Boussod-Valadon Sale

The coming sale in Paris on March 3 next at the Georges Petit Galleries, with M. Lair-Dubreuil as auctioneer, and M. Georges Petit as "expert" of pastels and aquarelles, by modern French masters as well as of old pastels and oils by David, Everdingen, Largilliere, Quentin de la Tour, Mengs, Ricci and Watson Gordon, forming the stock of the old and widely known art house of Boussod-Valadon and Co., will attract collectors from every quarter. The reputation of the old house, which is retiring from business, has always been a high one and many of the finest pictures and sculptures in modern European and American collections have come through its hands.

Among the modern pictures most worthy of note in the sale are a Bonvin, "La Servante," four superior Corots, all from noted collections, two admirable Daubignys, a de Camps and Detaille of fine quality, three examples of Diaz, all good, three Dupres, a Domingo, three Harpignies, no less than four Isabeys, two typical Jacques, a Jongkind and Lepine, a L'Hermitte and examples of Millet, Henri Martin (3), Pasini, Rousseau (2), Troyon (2), Van Marcke (2), Vollon and Ziem (4).

The aquarelles and pastels include superior examples of Besnard, Detaille and Ziem, and there is a fine sculpture by Clesinger.

Collectors who wish to add to, or fill gaps in their possessions have a rare opportunity in this sale, for which the AMERICAN ART NEWS will receive orders to be sent by cable or mail. The catalog can be seen at the AMERICAN ART NEWS office.

American Art Association Picture Sale

Some 176 pictures, with few exceptions, oils, proceeding from a number of private owners, mostly anonymous, and a few estates, all forming a combination sale, which the American Art Association usually arranges at this period of the season, will be sold by Mr. Thomas E. Kirby in the Plaza ballroom Mon. and Tues. evens. next, Feb. 10 and 11, at 8.15 o'clock each evening. The pictures, of which about one-third are old canvases, and the rest by modern foreign artists, with a few by modern Americans, are on exhibition at the American Art Galleries to date of sale.

The old pictures do not call for any especial mention as most of them are of that decorative character which has found favor among certain American art lovers for some years past, and attributed to this or that early English, French or Dutch and Flemish master, and some of them wisely, to simply schools. Here and there, however, among these early works there is a canvas or panel of merit and worthy of attention, such as the example of Sir Francis Cotes' "Mrs. Broughton Holding a Mask" from the George A. Hearn collection, the small Cotman, one of the five attributed Lelys, the effective full-length standing portrait of "Lady Delawarr," attributed to Van Dyck and which has a good history, and notably the curious "San Fernando," given to Murillo, it would seem, with some reason, in which the King-Saint is portrayed in a framed medallion held up by four cupids. There are four other portraits of San Fernando by Murillo, but all are different in scale and composition.

The modern pictures in the collection far outweigh the early ones in importance, and some should sell well, notably the four excellent examples of De Bock, the charming colorful little marine by Harry Chase, "The English Channel," the typical good Shinnecock landscape by W. M. Chase, the lovely Daubigny, the silvery Corot, a well known example, "Shepherd and Shepherdess Playing," the exquisite, small Harpignies (the larger example is inferior in quality), the small, good interior by Israels, the early, colorful George Inness, "Golden Sunset," the little William Hart (of rare quality), the English landscape by Homer Martin, the unusually fine Thomas Moran, four of the seven examples of Monticelli (an unusual number to come up in an auction), a charming little Shurtleff, an unusually good J. G. Tyler, three superior Van Marckes and a good Wyant.

A SAD STORY

"Painters and sculptors," says a Western daily, "find girls who used to pose for them are now doing real work and refuse to return to their unsteady 'thrones.'"

"Fifty cents an hour for posing no longer allures N. Y. 'Mimis.' The girls find life far sweeter on a steady \$20 to \$30 per, fiddling a typewriter, or sorting letters at the postoffice. The war did it."

"Last season's most popular model, Manya Rudina, with madonna-like face and auburn hair, is now a professional dancer on Broadway. A statute of Manya is in the Metropolitan Museum."

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ARTISTS' EXHIBITION CALENDAR

BALTIMORE WATERCOLOR CLUB, Peabody Institute Galleries, Baltimore.—Twenty-third annual exhibition, March 10-31. Exhibits received March 1.

NATIONAL ACADEMY OF DESIGN, FINE ART GALLERIES, 215 W. 57 St.—Ninety-fourth annual exhibition, March 18 to Apr. 27. Exhibits received March 5 and 6, at 214 W. 58 St.

SALMAGUNDI CLUB, 47 Fifth Ave.—Exhibition to date of auction, Feb. 12, 13 and 14.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Allied Artists of America, Fine Art Galleries, 215 W. 57 St.—to Feb. 11.

American Water Color Society, National Arts Club, 15 Gramercy Park.—Fifty-second annual exhibition, to Feb. 28.

Arlington Art Galleries, 274 Madison Ave.—Oil paintings and miniatures by Nicolaus S. Mascoud, to Feb. 15.

Arden Gallery, 599 Fifth Ave.—Paintings by John C. Johansen, to Feb. 26.

Art Alliance, 10 E. 47 St.—Third annual exhibition of hand decorated textiles, antique textiles lent by members of the Needle & Bobbin Club, to Feb. 15.

Babcock Galleries, 19 E. 47 St.—Western genre paintings, Feb. 10-22.

Bonaventure Gallery, 601 Fifth Ave.—Pastels and drawings of XVIII century.

Braus Art Gallery, 2123 Broadway, at 74 St.—New paintings by well known artists, through Feb. 11.

Catherine-Lorillard-Wolfe Art Club, 802 Broadway—Paintings by Rosina Don Dero, Acta West Salisbury, Zeta A. Moody, and Ethel Heaven Hamilton, through Feb.

City Club of N. Y., 55 W. 44 St.—Landscapes by Americans.

Daniel Gallery, 2 W. 47 St.—Recent work of Samuel Halpert.

Dudensing Galleries, 45 W. 44 St.—Watercolors and oils by American and foreign artists.

Ehrlich Gallery, 707 Fifth Ave.—Unusual paintings by old masters.

Ferargil Gallery, 24 E. 49 St.—Works by Edward L. Redfield, through Feb.

Folsom Gallery, 560 Fifth Ave.—Paintings by Wm. MacGregor Paxton, Feb. 10 to Mar. 8.

Hotel Majestic Art Salon, Central Park W.—Paintings, figure pieces and landscapes by Content Johnson, Feb. 12-26.

Kingore Galleries, 24 E. 46 St.—American paintings and sculpture, Feb. 10-17.

Little Gallery, 4 E. 48 St.—Antique Italian textiles, ancient and modern Italian glass.

Macbeth Galleries, 450 Fifth Ave.—Paintings by Charles H. Davis and Paul Dougherty.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Monday and Friday, 25c., free other days.

Milch Galleries, 108 W. 57 St.—Paintings and drawings done at the front, by S. J. Woolf, to Feb. 22.

Montross Gallery, 550 Fifth Ave.—Works by Gari Melchers, to Feb. 15.

Musmann Gallery, 144 W. 57 St.—Watercolors by Caroline Van H. Bean, to Feb. 15.

National Association of Women Painters and Sculptors, Fine Arts Galleries, 215 W. 57 St.—Twenty-eighth annual exhibition, Feb. 15 to March 3.

New York Public Library—Print Gallery (Room 321)—The War Zone in Graphic Art, including etchings and other prints depicting eastern France and Belgium during the seventeenth-nineteenth centuries.

Memorial exhibitions of etchings by J. C. Nicoll and wood engravings by Elbridge Kingsley, War lithographs by Brangwyn, Bone, Pennell and Copley, Print Gallery (room 321): War Zone in Graphic Art—Stuart Gallery (room 316): Master Ornamentals.

Pratt Art Gallery, Pratt Institute, Brooklyn—Paintings and drawings by Abel Pann, to Feb. 15, incl. Paint Box Galleries, Washington Square South—Psycho-chromes, symbolic forms and colors in portraiture, by F. Kennerly.

Ralston Galleries, 567 Fifth Ave.—A selection of rare old French and English prints, in color and black and white.

Rehn Galleries, 6 W. 50 St.—Opening exhibition of works by Hassam, Metcalf, Dearth, Weir, Murphy, Tyron, Lathrop, Wyant and Inness, to Feb. 15.

Satinover Galleries, 27 W. 56 St.—Paintings by old masters and art objects.

Whitney Studio, 8 W. 8 St.—Drawings and paintings by Randall Davey and Gifford Beal, to Feb. 13.

Whitney Studio Club, 147 W. 4 St.—Wood engravings, monotypes, charcoal drawings, and color plates, through Feb. 27.

ART AND LITERARY AUCTION SALE CALENDAR

American Art Association, 6 East 23 St.—A collection of old and modern paintings of importance, for account of several estates, and for private owners in the Plaza Ballroom, on Mon. and Tues. evens., Feb. 10-11. Exhibition to date of sale.

The collection formed by the late James Franklin Bell, Major-General, U.S.A., while in the Far West and the Philippines. It includes rare North American Indian baskets and blankets, Philippine arms and weapons, handwoven fabrics, including little known Death blankets, and other curious objects of personal and historical interest. Friday, Feb. 14, at 2:30 o'clock. Exhibition to date of sale.

Anderson Art Galleries, Park Ave. and 59 St.—Fredrick R. Halsey collection of prints, Part XIII. Feb. 10-14 evens.

Art objects from the Far East, consigned by Lee Van Ching, the well known dealer in Shanghai, consisting of a fine collection of Ming, Kang Hsi and Ch'ien Lung porcelains, celadon, textiles, carved rock crystals, snuff bottles, etc. Feb. 14-15 afts.

Heartman's, 129 E. 24 St.—Rare Americana, including many varieties, Fri., Feb. 14, at 11 A. M.

BOSTON—C. F. Libbie & Co., 579 Washington St. Books and prints relating to Washington and Lincoln, Washington portraits and various interesting items, Tues. & Wed., Feb. 11 and 12, at 10 and 2 o'clock.

EXHIBITIONS

Anderson Art Galleries, Park Ave. and 59 St.—Beginning Feb. 10, rare and important books from the library of the late Frederic R. Halsey, selections and duplicates from Mr. H. S. Van Duzer's and other collections.

Coming F. R. Halsey Print Sale

The thirteenth and the final part of the notable collection of prints formed by the late Frederic R. Halsey will be sold at the Anderson Galleries, Park Ave. and 59 St., Monday-Friday evens., Feb. 10-14 next inclusive. Parts one to twelve sold during Mr. Halsey's lifetime, realized \$388,947.85. One print alone—Janiet's "L'Aveu Difficile"—sold for \$11,000, the highest price ever paid for a print at auction in America. It was a great surprise to Mr. Halsey that the collection, which he so lovingly formed over so long a period of years, proved such a good investment; and he never grew tired of expressing his surprise and gratification at the results.

The first two sessions of the coming sale will be devoted to XVII, XVIII, and early XIX century English, Dutch and French mezzotints, mostly portraits, including rare engravings by Valentine Green, J. R. Smith and Thomas Watson, after Sir Joshua Reynolds. The third and fourth sessions will include XVII, XVIII and XIX century Americana and American engravings, color prints, line engravings and a large collection of portraits of actors, artists, antiquarians, bibliophiles, diplomats and statesmen, legal, literary, medical, musical and scientific and other celebrities, royalty and nobility.

Montross Art Sale

The large collection of paintings by American artists owned by Mr. N. E. Montross will be put on view in the American Art Galleries Feb 22 and will be sold in the Plaza ballroom on the evening of Feb. 27.

The feature of the sale will be the group of early examples of Arthur B. Davies. None of these was shown in the retrospective exhibition of Davies' work two years ago.

Among other artists of note represented in the collection are Thomas W. Dewing by three examples, Childe Hassam (8), J. Francis Murphy (6), W. Tryon (12), Horatio Walker (5), R. A. Blakelock (2), Elliott Daingerfield (2), and E. H. Blashfield, George de Forest Brush, Harry Chase, W. M. Chase, Bruce Crane, Charles Melville Dewey, Winslow Homer, Bolton Jones, W. L. Lathrop, Will H. Low, George W. Maynard, Robert C. Minor, H. Siddons, F. K. M. Rehn, R. M. Shurtleff, John H. Trachtman, Elihu Vedder, Worthington Whittredge and A. H. Wyant, one each.

Art Auction Prices

Referring to the sale at the Plaza last week of the Morton Inglis, Lawrence pictures, the N. Y. Eve. "Sun" says editorially: "Once more an important auction sale of pictures shows what freakish things such prices are. It is a question of collective temperament, fashion of the moment, and sometimes sheer accident. The top price was \$8,800 for a Degas, the nearest competitor being an Albert Ryder at \$4,400 and a Renoir at \$4,000. None of these are high prices, though doubtless much more than the original collector paid for them. By contrast a Tiepolo brought but \$310; a triumph of the moderns over an 'old master,' fully justified by any standard, but something of contrast to what would probably have happened less than a generation ago. "But, had there been a good Inness, for instance, it might well have doubled the

highest of these prices, and it is not in derogation of the fineness of his work to suspect that that would be due rather to his present vogue and the mood of the buyer than to any mountainous superiority over some of the paintings sold for a few thousand.

"It is pleasant, on the other hand, to note the generally respectable figures brought by sterling American pictures: \$2,550, for example, for one by Mary Cassatt, and \$2,900 for a Childe Hassam. No doubt each of these artists has commanded larger prices; but these are big enough to prove substantial appreciation by the public.

"Yet on the whole, this season's auction sales have not shown a tendency on the part of the newly rich folk to 'plunge.' Perhaps there isn't quite so much 'surplus' wealth lying around loose as some socialistic critics have assumed?

Herschel V. Jones Library Sale

The third and concluding session of the sale of the second part of the Herschel V. Jones library, at Anderson Galleries, Thurs. aft. of last week, brought \$48,130.75, making a total of \$115,097.75 for the three sessions, and with the \$140,610.60 realized at the sale of the first part, a grand total of \$255,708.35 to date.

The importance now given to early English literature was emphasized in this sale by the sale of Milton's "Comus" (London, 1637), to George D. Smith for \$14,250. The underbidder on this item was the Rosenthal Company of Phila. This copy was purchased by Mr. Smith in the Huntington sale of last year for \$9,200 and subsequently sold to Mr. Jones for about \$10,000.

The copy is of the very rare first edition and was dedicated by H. Lawes to the Earl of Bridgewater, who took the part of the "Elder Brother," when it was first acted before his father on Michelmas night, 1634. As far as is known, the copy remained in the Bridgewater library until its purchase by Henry E. Huntington.

The second highest price, \$4,400, was paid by George D. Smith for No. 1168, "Lycidas," by John Milton (Cambridge, 1638), rare first edition and the Lancelot Holland copy, with bookplate.

Other items sold were:

No. 1272, "The worthie Hystorie of the moste Noble and valiant Knight Plisidas," by John Partridge (London, 1566), the Corser-Huth copy of the scarce first edition. George D. Smith, \$2,400.

No. 1288, "The Old Wives Tale," by George Peele (London, 1595), the Stevens-Roxburgh-Devonshire copy of scarce first edition of the play. George D. Smith, \$1,530.

No. 1291, "The Historie of the Two Valiant Knights," by George Peele (London, 1599), the Heber-Huth copy of the rare first edition. Rosenbach Co., \$1,420.

No. 1287, "The Battell of Alcazar," by George Peele (London, 1594), Bridgewater copy of rare first edition. Wm. M. Hill, \$1,100.

No. 1292, "The Love of King and Fair Bethsabee" (London, 1599), the Huth copy, with bookplate, of scarce first edition. George D. Smith, \$1,085.

No. 1173, "Poems," by John Milton (London, 1645), rare first edition in original binding. Rosenbach Company, \$1,050.

Moore Art Objects Sale

The sale of the Rufus E. Moore Collection of rare Oriental art objects was continued at the American Art Galleries on the afts. of Thu., Fri. and Sat. of last week, and was concluded on Tue. aft. of this week, as a fire next door made necessary the postponement of the sale on Monday. A grand total of \$142,015.50 was realized.

The highest price of the sale, \$10,500, was paid by Duveen Brothers for No. 1159, a Kang-hsi sang-de-boeuf bottle, 11½ in. high (probably one of the finest specimens in existence). Another interesting item sold was No. 1110, Kang-hsi apple-green crackle jar, 4¾ in. high, purchased by Otto Bernet, agent, for \$3,000.

Other noteworthy items dispersed were:

No. 1182, Chien-lung sang-de-boeuf vase, 17½ in. high. W. W. Seaman, agent, \$2,100.

No. 1259, Kang-hsi famille verte beaker, 29 in. high. H. S. Dawson, \$1,050.

No. 1147, Kang-hsi mirror black vase, 9 in. high. Otto Bernet, agent, \$825.

No. 1250, Kang-hsi famille verte club-shaped vase, 18 in. high. D. Abbles, \$800.

No. 1047, Chien-lung tea-dust glaze vase, 12¾ in. high. Parrish Watson, \$750.

No. 1260, Kang-hsi large club-shaped vase, 29½ in. high. H. S. Dawson, \$750.

No. 1056, Ming celadon jardiniere, 10 high, 12 in. diam. W. W. Seaman, agent, \$700.

No. 754, Chien-lung decorated "peach tree" bottle, 13¾ in. high. Mr. Duff, \$650.

Young Books and MSS. Sale

Part II of the collection of inscribed books and MSS., formed by the late James Carleton Young, sold at the Anderson Galleries on the afts. of Mon., Tues. and Wed. of this week brought a total of \$4,822.25.

The feature of the sale was No. 284, the original autograph MS. of 13 sonnets by Jose-Maria de Heredia, which was purchased by James F. Drake for \$360. No. 607, MS of "Elegies," by Paul Verlaine, written on hospital paper, went to James F. Drake for \$265.

Other items sold were:

No. 608, original MS. of four poems in "Amour," by Paul Verlaine, James F. Drake, \$260.

No. 604, original autograph MSS. of sonnets and ballads by Paul Verlaine, written at the Hospitals Broussais and As. de Vincennes. James F. Drake, \$225.

No. 225, original autograph MS. of "Felice and Petit Poulsen" by Eugene Field, with bookplates of Eugene Field and George H. Yenowine. Gabriel Weiss, \$180.

No. 605, a collection of original autograph MSS. in prose by Paul Verlaine. E. Weyhe, \$180.

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Illustrated Books and Caricatures Sale

Illustrated books and caricatures, including original issues of the works of Isaac George and Robert Cruikshank, Rowlandson, Gillray and others from the library of Mr. J. Barton Townsend of Phila., were sold at the American Art Galleries this week. A total of \$5,908 was obtained at the first session Tues. aft.

No. 138, "The Humorist," a collection entertaining tales, anecdotes, etc., illustrated by George Cruikshank (London, 1819-20), was purchased by A. Swann, agent, for \$460.

No. 108, "The Scourge," illustrated by George Cruikshank (London, 1811-6), went to Gabriel Weis for \$385.

No. 114, "The Annals of Gallantry," by A. Moore, illustrated by George Cruikshank (London, 1814-5), Boston Museum, \$250.

No. 154, "Life in Paris," by David Carey, illustrated by George Cruikshank (London, 1822). A. Swann, agent, \$175.

No. 26, "Evelina," by Miss Burney, illustrated by William Heath (London, 1822). W. C. Noyes, \$155.

No. 200, "Life of Napoleon Bonaparte," by W. H. Ireland, with engraved plates by George Cruikshank (London, 1828). Gabriel Weis, \$150.

At the second session, Wed. aft., a total of \$3,671.50, for the 230 items sold, was obtained.

No. 323, "Hop-O'-My-Thumb and the Seven-League Boots," edited and illustrated by George Cruikshank (London, 1853), went to A. Swann, agent, for \$355.

No. 284, "George Cruikshank's Omnibus," edited by Laman Blanchard and illustrated by George Cruikshank (London, 1842). Gabriel Weis, \$195.

No. 246, "The Comic Almanack," illustrated by George Cruikshank (London, 1835-53). D. L. Brown, \$170.

Khayat Art Objects Sale

Greek and Roman glass, Persian potteries, Egyptian necklaces, Tanagra figures, Greek vases, Egyptian and Roman bronzes and other rare art objects, collected by Azeez Khayat, sold at the Anderson Galleries on Fri. and Sat. afts. of last week, brought a total of \$11,270.50.

The feature of the sale was No. 345, a Gothic carved wood figure, "Madonna and Child," polychrome, 38 in. high, which went to the Park Ave. Antique Studios for \$315.

WITH THE ARTISTS

Victory Pageant for School Presentation

The School Art League of N. Y. City has just published in illustrated form a Victory Pageant, written by Dr. James P. Haney, director of art in the high schools. This can be secured at a small cost, which includes the right of presentation, from the Secretary of the School Art League, 10 E. 47th St.

This pageant was prepared by Dr. Haney with the idea that it might prove to be desired by schools wishing to celebrate at this time the triumphant closing of the war. It was first performed before the School Art League at its annual meeting in December last, and met with such instant approval that it was immediately in request by a number of schools that desired to give it in connection with their school commencements in January and February.

After its presentation Dr. Haney made a gift of the pageant to the League, which has now issued it with full stage directions and illustrations showing the several characters. These drawings were made by students in the Washington Irving High School. They are supplemented by descriptions of the costumes, written by Miss Ethel H. Averell of that school, who designed the gowns and accessories. The pageant itself is presented in brief and simple form, and it can be performed by less than a score of girl students. Its speaking parts being only two, require no talent that a grammar or high school cannot find among its pupils.

A Tribute to Duveneck

The Cincinnati Art Club at a recent meeting adopted the following feeling and appreciative tribute to the late Frank Duveneck.

"Death has again invaded our membership, and taken from among us Frank Duveneck, who at the time of his death was an honorary member of our Club. He died on Jan. 13, 1919, at the Good Samaritan Hospital of this city.

"In his passing, our Club loses one of its strongest supporters. His loss to this Club, to this community, and all of the organizations in which he was active, and to all within reach of his influence, is irreparable.

"It is a well known fact that among all who knew him, there was a feeling of sincere affection, as well as abiding esteem for this great artist and man.

"Frank Duveneck was of the best type of what we term 'a Father to all interested in art.' He knew hard work in his early days, and it did not narrow him; he knew sorrow, but it did not embitter him; his judgment always of the best; he was gifted with wonderful vision.

"He had marvelous power, which was easily transmitted to those with whom he came in contact, but his thoughts were not grooved in a channel, and his interests always universal. There will be many who shall miss the steady strength which flowed from him, and the sincere kindness so unfailingly shown, the wise counsel so freely given.

"In the infinitely greater sorrow of his family and those closely allied with him in his work, in his far-reaching benevolences, in his labors for art, we ask to extend our condolences, and to lay our tribute upon the bier of this fine man, who has been called to his reward.

Mr. Joseph Durand-Ruel left Paris last week, and is expected at the galleries in E. 57 St, early next week.

The American Society of Portrait Painters, which failed to give its annual exhibition last season, owing to war conditions, is preparing to hold an exhibition this year, later in the season, at one of the leading galleries.

Ben Ali Haggin Sued

Mr. Sigmund Wyler received a judgment for \$4,736 against James Ben Ali Haggin Wednesday last for money alleged to be due for several articles of jewelry purchased by Haggin. Wyler testified that Haggin gave him a check which was returned from the bank marked "insufficient funds."

Efforts were made to serve the defendant with notice of action, but Haggin was reported to be in France, attached to Camouflage Service and with the Bureau of Public Information. Particulars were sought from George Creel, head of the Bureau, who replied that Haggin was in France in a private capacity and not connected with the army. Service by publication was permitted and judgment was rendered by default.

"Vin d'Honneur" for Cortot

Last week, at his Sherwood studio, W. A. Coffin gave a reception and "Vin d'Honneur" to M. Alfred Cortot, the minister of public instruction and Beaux Arts and commissioner of the French Government, for the exposition of American Art at the Luxembourg Museum. The honor toast was given by the artist and responded to by M. Cortot. Among the notables present were M. Ernest Guy of the French high Commission, Consul General Liebert, M. Caro-Delville, Daniel C. French, Herbert Adams, Francis Jones, Mrs. Henry Mottet, and Mr. and Mrs. Casadesus.

Birge Harrison Gets Damages

Some time ago an important example of Birge Harrison was injured while in transit from Toledo to Detroit. After the insurance company had contested his claim, by mutual consent Mr. R. W. Macbeth was chosen as arbitrator.

After giving the matter careful consideration, Mr. Macbeth concluded that the painting was a total wreck and thus found in favor of Mr. Harrison for a substantial sum.

Artists to Give Victory Dinner

In the ballroom of the new Hotel Commodore there will be a victory dinner and dance, on Feb. 14, to be given by the Pictorial Division of the Creel Committee, of which Charles Dana Gibson is chairman. This division is made up of artists of America who helped the war by their poster art. Secretary of War Baker and Josephus Daniels, Secretary of the Navy, are to be among the guests of honor.

"The Ten" in Washington

The Corcoran Gallery, Washington, has placed on exhibition in the semi-circular room on the second floor a collection of paintings by "The Ten." This consists of about 40 pictures. Year after year these exhibitions were held in the Montross Gallery, N. Y. Owing to the death of one or two of the members (notably that of William M. Chase) and the disorganization caused by the war, no exhibition was held last year and again this year none would have been held but for the urgent invitation of the Corcoran Gallery and the co-operation of Mr. Tarbell, who is himself one of "The Ten."

The opening exhibition of the Pen and Brush Club's new house at 134 W. 19 St. was a decided success and well attended. A number of the best local women painters were represented by important examples, among them Content Johnson, Jane Peterson, Charlotte Coman (who had a beautiful moonlight), Elizabeth Watrous, Georgia Timkin Fry, Helen Watson Phelps (represented by an excellent nude), Susan Ricker Knox, Harriett Phillips, Ivy Stone Anna Price, Caroline Pitkin.

Mathias Sandor has returned to his studio in the Hotel des Artistes where he is painting oil and miniature portraits.

EXHIBITIONS OPEN SUNDAYS, 1-5 P. M.

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ARTISTS' CARDS

FOR SALE. Napoleonic Relic—Flower piece by Abraham Mignon, given by Joseph Bonaparte, King of Spain, to his brother, Jerome Bonaparte, as a wedding present on his marriage to Miss Patterson of Baltimore. Address: Patterson, c/o American Art News Co., 15 E. 40 St., N. Y. City.

AN OLD and unusually fine decorative canvas with figures, in good condition, Correggio School, at very low figure, as owner is giving up housekeeping. Address "G," American Art News Office.

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Bolton Brown and Lithographic Printing

Bolton Brown has under consideration the establishment of a lithographic printing press devoted exclusively to the production of impressions from artists' drawings on stone. Action will be taken if sufficient encouragement for the idea is received. Those who have an interest in the establishment of a small and exclusively artists' press, for the production of a limited number of the finest possible art lithographs, can write to Mr. Brown, care of the AMERICAN ART NEWS.

When Mr. Brown returned from London in 1915, he bought a farm near the Catskills, put in etching and lithographic presses and has since occupied himself therewith. Recent proofs the ART NEWS had the pleasure of examining demonstrate a remarkable mastery of the mysteries of this most difficult form of the art of printing.

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